

San Francisco

Cinemathèque

Highlights of the Winter 95 Calendar:

Jayce Salloum

Austrian Avant-Garde, 1955-1993: A seven part retrospective with new & rare films by Peter Kubelka, Valie Export, Mara Mattuschka, Martin Arnold, and 19 others

Indecent Desires: Sexploitation Films Of Doris Wishman

Teenage Trash: Exploitation Shorts + Linda Blair and Beyond

Stan Brakhage: Songs 15-23

Ernie Gehr: the 1995 Adaline Kent Award Screening/Presentation

Retrospectives: Yoko Ono, Alfonso Alvarez, Caitlin Manning, Thad Povey

Cinéma vérité: Jean Rouch's *Chronicle of a Summer* + *Les Maîtres Fous*

(Not) about Beirut: videos by Jalal Toufic + Jayce Salloum.

New films: Beth B, Ross Lipman, Henry Hills, Tessa Hughes-Freeland, Richard Kern, Rock Ross, + more

With In-Person Appearances By: Peggy Ahwesh, Ernie Gehr, Alfonso Alvarez, Thad Povey, Marc Adrian, Chris Hill, Henry Hills, Caitlin Manning, Ross Lipman, and Jalal Toufic.

New at the Cinematheque

New lower rates:

In 1995 ALL students will be admitted at the discount admission rate of \$3 at both our San Francisco Art Institute and our Center for the Arts locations.

We will also have group rates of \$2 per person for groups of 10 or more at our San Francisco Art Institute screenings. So get organized and bring your extended families, your friends, your students, your teachers and your colleagues!

We need YOU, our audience, to grow and multiply. Please come to our screenings and sow your cinephilia.

Memberships are annual and include discount admissions, exhibition calendars sent via first-class mail, a free subscription to *CinemaSCOPE* (our newsletter), invitations to special events and a good conscience, knowing you are supporting a worthy and important art form. Become a member today!

- **Individual \$25**
One discount admission per show
- **Supporting \$50**
Two discount admissions per show
- **Contributing \$75**
One free admission per show, free Cinematheque T-shirt
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Same as Donor, but for life!
- **Student/Artist/Low Income \$15**
Same as Individual. Students must show valid I.D.

Membership

Yes, I'll support the Cinematheque and become a member right now!



Martin Arnold

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Mara Mattuschka

San Francisco Cinematheque

Special Members-Only Benefit! Join Now Before It's Too Late!

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Details will be sent to current Cinematheque members by February 15, and sign-up will be on a first-come/ first-served basis. **Be sure your membership is current so that you, too, can participate in this special treat. If you aren't a member, please join immediately!**

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Ideas, gripes, comments? Tell us about them... The Cinematheque welcomes the feedback, humor and active participation of its members and audience.

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The San Francisco Cinematheque is supported in part with funds from the National Endowment for the Arts, the California Arts Council, Bank of America, San Francisco's Grants for the Arts, The Fleishhacker Foundation, The William and Flora Hewlett Foundation, The Bernard Osher Foundation, The Rockefeller Foundation, Business Members Charles Schwab Corporation Foundation and Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts at Yerba Buena Gardens.

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Highlights

Winter 1995

Winter 95 Highlights

Yoko Ono • *Austrian Avant-Garde, 1955-1993* • Ernie Gehr • Caitlin Manning • Doris Wishman • Marco Williams • *Teenage Trash* • Jean Rouch • Ross Lipman • Valie Export • Tracey Moffatt • *New York Scum* • Henry Hills • Tessa Hughes-Freeland • Peter Kubelka • Peggy Ahwesh • Jalal Toufic • Beth B • Rock Ross • *Eastern European TV* • Martin Arnold • Jayce Salloum • Stan Brakhage • Alfonso Alvarez • Linda Blair • Thad Povey • Richard Kern • Marc Adrian and more...

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Background image and image on reverse side: Thad Povey

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Austrian Avant Garde Cinema 1955-1993

The Cinematheque and Pacific Film Archive co-present a seven program series offering an in-depth look at one of the world's great and renewing avant-garde film communities. Curated by Cinematheque Director Steve Anker, the retrospective is organized around themes and works which have shaped Austrian film art for nearly 40 years: confrontations with conservative attitudes toward the human body and sexuality; aggressive, physical explorations of the materiality of the medium; the Viennese genius, familiar in music and architecture, for radically transforming form and structure; and a systematic fusion of art, ideology, and personal life. This series, including 64 films by 23 artists, concludes its 10-city American tour this June at New York's Museum of Modern Art. A handsome catalogue is also available. Co-produced by the San Francisco Cinematheque and Sixpack Film of Vienna; made possible through the support of the Austrian Federal Ministry for Education and the Arts and the Austrian Cultural Institute, New York.

Pacific Film Archive Tuesday 7:30 PM Austria 1 — Material and Sensation: An Overview

This stunning overview introduces nine filmmakers whose other films appear in later programs. Beginning with Peter Kubelka's groundbreaking, beautiful first-film, *Mosaik im Vertrauen* (1955), the program continues with local premieres of Valie Export's bold sexual manifesto, *Man & Woman & Animal* (1973), Ernst Schmidt Jr.'s *Body-building* (1966) (recorded during an Otto Muehl Materialaktion), and films by Martin Arnold, Mara Mattuschka, Kurt Kren, Dietmar Brehm, Hans Scheufl, and Peter Tscherkassky.

Pacific Film Archive Tuesday 7:00 PM Austria 2 — The Films of Peter Kubelka

Program 2 of the series, *The Primacy of Form: Kubelka and Kren*, showed last November at the Pacific Film Archive as a preview of the series. Tonight instead we take the opportunity to present Peter Kubelka's complete films, shown together for the first time in the United States in their original formats: *Mosaik im Vertrauen* (1955, 35mm), *Adebar* (1957, 35mm), *Schwechater* (1958, 35mm), *Arnulf Rainer* (1960, 35mm), *Unsere Afrikareise* (1966), and *Pause!* (1977). Totalling only 50 minutes, each is a marvel of precision, concentrated cinematic energy and formal audacity; the power of Kubelka's films only becomes clearer as time moves on.

Pacific Film Archive Tuesday 8:30 PM Austria 3 — Culture and its Discontents

Five films that tear at the placid fabric of Viennese domestic life. The beautifully photographed *Sonne halt!* (1959-62) by Ferry Radax is a fractured poetic narrative following late beat-era teenagers; Ernst Schmidt Jr.'s *P.R.A.T.E.R.* (1966), a caustic portrait of Vienna's historic amusement park; *Subcutan* (1988), Johannes Rosenberger's subversive dissection of Viennese culture; 5/62: *Fenstergucker, Abfall, etc.* (1962), Kurt Kren's rigorously understated peephole of squalid street life; and Angela Hans Scheirl & Dietmar Schiepek's *The Abbotsess and the Flying Bone* (1989), an outrageous fantasy set in an imaginary psycho-sexual landscape.

San Francisco Art Institute Sunday 7:30 PM Austria 4 — Body as Material

The postwar climate encouraged direct physical confrontation by many Viennese performance and visual artists. Shocking uses of the body in *Materialaktionen* by Günter Brus and Otto Muehl (footage included in several films tonight) and performances and films by Valie Export, Peter Weibel, Kurt Kren, Ernst Schmidt Jr., Hans Scheufl and others had a notorious word-of-mouth influence on underground culture in 1960s Europe. Included here are incendiary films by Export, Kren, Schmidt Jr., Rudolf Polanszky, Moucle Blackout, Renate Kordon, Mara Mattuschka, and Dietmar Brehm.

Pacific Film Archive Tuesday 7:30 PM Austria 5 — Place / Replacement

Cinematic responses to the characters of private and open spaces. *Sunset Boulevard* (1991) by Thomas Korschil offers a formalist view into the isolated world of commuters; Lisl Ponger's *Semiotic Ghosts* (1991) creates a tapestry of symbolic meaning from images recorded in wildly different locations; Hans Scheufl's *The Place of Time* (1985) is an elegant meditation on our ephemeral grasp of objects and places; 31/75: *Asyl* (1975) is Kurt Krens magical fragmentation of a bucolic scene and Peter Tscherkassky's *Motion Picture* (1984) and Sabine Hiebler & Gerhard Ertl's *General Motors* (1993) explore distinctive flavors of old movie images.

Center for the Arts Thursday 7:30 PM Night of Living Color

CURATED AND PRESENTED BY ALFONSO ALVAREZ
Filmmaker Alfonso Alvarez presents "unusually colored works that utilize a wide variety of palettes which will relentlessly expose the retina to lovely poly-chromatic hue saturation. Each is textured by various means ranging from color xerography and hand coloring to applying objects directly onto film." Films: *Cha-Hit Frames* by Dirk De Bruyn; *Walking the Tundra* by Jeremy Coleman; *Fauve* by Donna Cameron; *Epilogue* by Matthias Müller; *Bag Light* by Rock Ross, Michael Rudnick and Friends; *Midweekend* by Caroline Avery; *Color Flight* by Len Lye; *Tree* by Timoleon Wilkins (final print); and *Rip* by Joel Schlemowitz.

San Francisco Art Institute Sunday 7:30 PM**Austria 6 — Intimate Invasions**

Subversive visions of sexuality and home life. Valie Export's feature-length *Invisible Adversaries* (1977) horrified the authorities with its feminist position, visceral sexual imagery and critique of Vienna. Blending stylized drama and expressionistic visuals, it portrays the psychological breakdown of a young woman striving to have an artistic career. Followed by four short films by Scheirl & Ursula Pürner which reflect the vibrant Austrian super-8 movement of the 1980s. With rude spontaneity, their *Body-building* and *Super-8 Girl Games* parody and radically upend male-dominated body ritual performance art.

Center for the Arts Thursday 7:30 PM Exquisite Fragments: New by Henry Hills**HENRY HILLS IN PERSON**

A luminary of San Francisco's earlier experimental film world, Henry Hills has been living in New York City since 1978 where his work as a filmmaker and Executive Director of the Segue Foundation put him at the forefront of Manhattan's art community. Frequently working with composer John Zorn, dancer Sally Silvers and other artists, Hills explodes cinema into brilliant microscopic shards, showering the viewer with exquisite fragments of sonic and visual hyperspace. Films include *Heretic* (1994), *Little Lieutenant* (1993), *Gotham* (1990), *Bali Mécanique* (1993), and others.

San Francisco Art Institute Sunday 7:30 PM New Films by Ross Lipman and Films selected by Lipman**ROSS LIPMAN IN PERSON**

The Cinematheque presents three premieres by Ross Lipman, a recent arrival to San Francisco. Lipman concerns himself "with the film material's relationship to waking and non-waking perception. Completed in Budapest, London and San Francisco, *Kino-i* (1991), *Rhythm 92* (1994) and *Rhythm 93* (1994) pursue a dialogue with basic questions of cinematic practice. In particular: what is our experiential relation to certain filmic processes?" (R.L.) Also selected by Lipman: *Dawn* by Andras Szirtes, *Water Motor* by Babette Mangolte, *Munich-Berlin Walking Trip* by Oskar Fischinger, *Lichtspiel* by Lazslo Moholy-Nagy and *Fragment* by Ellen Gaine.

Center for the Arts Thursday 7:30 PM Parents: In Search of our Fathers & Night Cries

Marco Williams' *In Search of Our Fathers* (1992) is a riveting account of the filmmaker's seven year search for his father, both a personal quest and an attempt to understand the social dynamic of single mothers in the African-American family. From the first phone conversation with his father to their climactic meeting seven years later, Williams builds a provocative exploration of the values of the modern family. Tracey Moffatt's *Night Cries* (1990) is a stark and surreal drama without dialogue of the hostility and ambivalence between an adopted Aboriginal daughter and a white mother. - Curated by Irina Leimbacher

San Francisco Art Institute Sunday 7:30 PM Austria 7 — Interior Spaces**MARC ADRIAN IN PERSON**

These final Austrian films evoke personal landscapes through sensual photography, fetishizing objects, image distortion and found footage. Highlighted are seven films by Marc Adrian, a collaborator of Kurt Kren's in the 1950's who developed his own distinctively rigorous formal aesthetic and remains vitally active. Also: *Parallel Space: Inter-View* by Peter Tscherkassky; *walk in* by Moucle Blackout; *For Your Birthday* by Linda Christanelli; and *pièce touchée* by Martin Arnold.

Center for the Arts Thursday 7:30 PM Artist as Filmmaker The Films of Yoko Ono

Yoko Ono was an influential conceptual artist and central figure in the New York fluxus movement of the 1960s. Beginning in 1966, Ono produced 16 films "emerging out of the same complex totality of interdisciplinary endeavors that had informed her objects and performances... In Ono's films, the camera serves as an eye, an instrument for observation." (John Hanhardt, Whitney Museum) Tonight's films include *The Museum of Modern Art Show* (1971) and *No. 4 (Bottoms)* (1966), "an aimless petition, signed by people with their anuses" for peace. Produced by The American Federation of Arts.

Special days, times and locations Who is Doris Wishman and Why are Her Sexploitation Films So Odd and Original?**CURATED AND PRESENTED BY PEGGY AHWESH**

"Doris Wishman made 25 films for the soft core porn circuit, all of which are a rare blend of the prurient, the tacky and the bizarre. Starting in 1960 with nudist camp pictures, Wishman proceeded with rough sex play and lots of lingerie, then in the 1970s used gimmicks such as killer breasts, penis transplants and transgender operations as vehicles for her films. The stories are wacky and weird with a seedy underlining of the true fear of and hostility towards women." — Peggy Ahwesh

→ This series continues in the next column

Roxie Cinema 3117 16th Street**Friday 11:30 PM****Doris Wishman — 1**

Nude On The Moon (1962); *Double Agent 73* (1974), Starring endowed stripper Chesty Morgan as a secret agent with a spy camera implanted in one of her breasts; and original trailers. — All in 35mm prints.

Artists Television Access 992 Valencia**Saturday 8:30 PM****Doris Wishman — 2**

Bad Girls Go To Hell (1965), Wishman's masterwork about a girl on the run from a string of violent men; and *A Taste Of Flesh* (1967).

Center for the Arts Thursday 7:30 PM**Eastern Europe:****Oppositional Media 1989-1992****CURATED AND PRESENTED BY CHRIS HILL**

Between 1989 and 1992 Eastern European citizens, artists, and television producers grabbed available tools—camcorders bicycled around, microphones tethered to broadcast towers—to establish oppositional electronic voices. Chris Hill, former video programmer at Hallwalls (Buffalo), will screen Hungarian Judit Kopper's TV *Boris & Video Misha* (1992) analyzing the struggle on Soviet television between Eastern word-dominated and Western image-based cultures; Gusztav Hamos's 1989-*The Real Power* of TV (1990), an incisive meditation on TV's coverage of the radical changes during this volatile period; and excerpts from Hungarian and Czech underground video newsmagazines.

San Francisco Art Institute Sunday 7:30 PM Alfonso Alvarez / Thad Povey**ALFONSO ALVAREZ AND THAD POVEY IN PERSON**

Indelible fixtures of the Bay Area film landscape, Thad Povey and Alfonso Alvarez present retrospectives of their work, including Alvarez' *La Reina* and *Quixote Dreams* and Povey's *I Smell The Blood of an Englishman* (premiere). While Povey's wry use of found footage creates a landscape littered with strangely familiar faces that become silent images in the mirror held up to ourselves, Alvarez's brilliantly hued manipulation leads us back to childhood dreams. Their work alternately delves into the psyche of identity, searches for spiritual redemption in war-loving society, celebrates centennials, and discovers the Virgin Mary hidden within the optical printer.

Center for the Arts Thursday 7:30 PM Not Beirut: Videos by Jayce Salloum & Jalal Toufic**JALAL TOUFIC IN PERSON**

Jayce Salloum's (*This is Not Beirut*)/*There was and there was not* and Jalal Toufic's *Credits Included: A Video in Red and Green* are provocative looks at a problematized and constantly re-constructed Lebanon. Salloum examines representations of Beirut and analyzes his own process as a western-born Lebanese mediator. Toufic's work "registers the withdrawal of tradition past a surpassing disaster; documents the rise in 1992-Beirut of an anomalous and sublime architecture of bricks; and uses fiction to document the eruption outside mental hospitals of either diagrammatic or psychotic effects." (JT) Curated by Irina Leimbacher

San Francisco Art Institute Sunday 7:30 PM New York Scum: New Films by Richard Kern, Beth B & Others

A spray of new slime from the deepest depths of the New York underground, including five new films by the legendary, eternally controversial Super - 8 filmmaker Richard Kern. Program will include Bay Area premieres of Beth B's *High Heel Nights*; Tessa Hughes-Freeland's *Dirty*; new work by Anie Stanley and Jocelyn Taylor; and finally Richard Kern's *The Bitches*, *Horoscope*, *My Nightmare*, *The Sewing Circle*, plus a brand- new Kern epic. — Curated by Joel Shepard

Center for the Arts Thursday 7:30 PM**Personal Witness:****New by Caitlin Manning****CAITLIN MANNING IN PERSON**

Caitlin Manning is one of the Bay Area's most active and versatile cinematographers, film and videomakers. Tonight Manning will present the premiere of her half-hour film *Prelude*, a psycho-drama about the struggles of a young mother to reclaim her creative life, and other fictional and documentary work including the award winning *Stripped Bare*, an exploration of the subculture of erotic dancing in San Francisco; *Noah's Arc... A Neozapatista Delirium*, a clandestine first-hand account of the rebel movement in Chiapas; and *Brazilian Dreams* (selection).

Locations & Times:

Thursdays: Center for the Arts (Yerba Buena Gardens) 701 Mission St. at Third St.

Sundays: San Francisco Art Institute, 800 Chestnut St. between Jones and Leavenworth.

Admission: \$6 general, \$3 members, students (ALL), seniors, disabled

Tuesday shows of the Austrian Avant-Garde Cinema 1955 — 1993 are presented at the Pacific Film Archive, University Art Museum, 2625 Durant Ave., Berkeley.

Special Free Programs!**San Francisco Art Institute Sundays 6:00 PM****Stan Brakhage****Songs Programs 2 & 3**

Mar. 19: SONGS 15 — 22 - Including *Fifteen Song Traits* (1965, 30 min.), "a series of individual portraits of friends and family."

Mar. 26: SONG 23 (*23rd PSALM BRANCH* Part 1 & 2)

"The phenomenal and painstaking craftsmanship of this film reflects the intensity of the obsession with which its theme grasped his mind." (P. Adams Sitney) An epic 85-minute meditation on the nature of war. 8mm prints loaned through the generosity of New York's Museum of Modern Art Department of Film.

San Francisco Art Institute Sunday 8:00 PM Teenage Trash Bash!**Linda Blair and Beyond**

A death-defying leap into the joys and terrors of being a teenager in the 1970s, with films made by adults who should know better. First up, a mind-bending selection of "educational" propaganda films made for the high school market, including *The Day I Died* (drinking, driving, dying), *A Quiet Place* (David Cassidy has sex, turns to God and Dad), and much more. Then, a rare screening of the fondly remembered yet completely absurd *Born Innocent* (1975, Donald Wrye), starring teen trash cult hero Linda Blair (*The Exorcist*) as the ultimate good girl gone bad in reform school. Don't miss what will surely be your last opportunity to see these films on the big screen! Curated by Joel Shepard

Center for the Arts Thursday 7:30 PM**Canyon Cinema Nights:****Mechanix of Nature****Diane Kitchen managed Canyon Cinema during a turbulent**

period in the late 1970s, and helped guide and stabilize it into its position as a premiere artists' organization. Kitchen is now on the faculty at University of Wisconsin at Milwaukee. She has selected eight films from Canyon's catalogue—favorites, unknowns and a wild card — which draw their images from natural settings: *Six Windows* by Marjorie Keller; *Windowmobile* by James Broughton & Joel Singer; *Fuji* by Robert Breer, *Seven Days* by Chris Welsby; *Skyworks*, *The Red Mile* by Le Ann Bartok; *Fog Line* by Larry Gottheim; *Still Life* by Bette Gordon and *Time and Places* by Art Zipperer. — Curated by Diane Kitchen

San Francisco Art Institute Sunday 8:00 PM Origins of Cinéma Vérité:**Two by Jean Rouch****Chronicle of a Summer and****Les Maîtres Fous****Jean Rouch's Chronicle of a Summer — Paris 1960**

(1961, with Edgar Morin) helped launch both cinéma vérité and the French New Wave. A seminal figure in ethnographic film, Rouch took his camera to the streets of Paris during a period of political turmoil and the Algerian War to search for truth through interactions with Parisians of various ethnic and social backgrounds. Rouch's earlier, controversial *Les Maîtres Fous* (1955) documents a trance ritual in West Africa which incorporates and parodies aspects of British colonialism. It has both been accused of racism and lauded as an exposé of colonialism. Curated by Irina Leimbacher

Center for the Arts Thursday 7:30 PM**Open Screening****HOSTED BY ERIN SAX AND STEVE ANKER**

Tonight Cinematheque's Open Screening moves to the new Media Theater at Center for the Arts. Bring recently completed films (Super 8mm or 16mm) and/or videos (1/2" or 3/4") to share and discuss. Only films and tapes 15 minutes or less will be shown; doors open at 7:00pm. Admission is free. Co-sponsored with Center for the Arts.

San Francisco Art Institute Sunday 7:30 PM Ernie Gehr:**Adaline Kent Award Screening****ERNIE GEHR IN PERSON**

Ernie Gehr will receive the 1995 Adaline Kent Award for his lifetime body of work. For the occasion, Gehr will present two events: a media installation at the Walter/McBean Gallery (March 30-April 30), *Brother, Can You Spare Some Time*, "a series of reflections and meditations on cinema and changing technologies, as well as the metamorphoses of memory and history"; and three films at the Cinematheque — *Untitled: Part One*, 1981; *Signal-Germany On The Air* (1982-85); and *Rear Window* (1986/91) — which wind their ways from Brooklyn, to Germany, and back to Brooklyn.